

K. H. a. 14.
The Compleat
TUTOR TO THE HAUTBOY
OR
THE ART OF PLAYING ON THAT INSTRUMENT

*Improved and made Easy to the meanest Capacity by Very
Plain Rules and Directions for Learners*

ALSO
*A New Collection of Trumpett Tunes, Ayres, Marches &
Minuetts. Composed by the best Masters*
Fairly Engraven

London Printed for & sold by I. Walsh Musickall Instrument maker in ordinary to his Majesty at the Harp
& Hautboy in Katherine Street near Somerset House in the Strand and I. Hare at the Viol and Flute in
a Court-hall neere the Royal Exchange. 1711

1
FIRST Observe y^e manner of holding your hautboy n^o you are to do thus place your left hand uppermost next your mouth and your right hand below for allthough there are eight holes on this Instrument besides two under the Brass keys making ten in all, nevertheless seven fingers will be sufficient to supply them; as for example let the fore finger of your left hand cover the first Hole, the second finger the second and y^e third finger the next two Holes. In like manner the fore finger of your right hand must stop the next two Holes, then place the second finger of the same hand on the next Hole together with the third finger on y^e lowest Hole in view, and your little finger will command the biggest Brass key, so that by setting it down pretty hard it will cover the lowest Hole.

Thus all the Holes of your Pipe being stopt, blow some what strong and you will distinctly hear C-fa-ut which is the first or lowest Note on the Hautboy.

D-sol-re is the second Note, and to sound that you must lift up y^e little finger of your right hand.

For E-la-mi or the third Note, take up the third finger of your right hand.

For F-fa-ut or the fourth Note, take up the second finger and put down the third of your right hand together with the little finger of the same hand on the small Brass key.

For G-sol-re-ut or the fifth Note, take up the little finger with the second and first finger of your right hand.

For A-la-mi-re or the sixth Note you must keep the first and second fingers of your left hand, and the third finger of your right close stopt.

2

For B fa-be-mi or y^e seventh Note, stop y^e fore finger of your left hand & y^e third finger of your right.
For C sol-fa-ut or the eight Note, stop only y^e second finger of your left hand & y^e third finger of your right.
For D sol-re or the ninth Note, stop all your fingers, only keeping your little finger off from y^e Brass keys; then press the reed between your lipps almost close together and blow stronger than you did before; where upon you will hear a sound the compass of a Note above the former. But it ought to be observed that in all the following Notes above ----- C-fa-ut the reed must be kept press'd between your lips as you did for the preceeding Note, and the higher you goe still continue blowing some what stronger.

To sound E-la in alt or the tenth Note, take up the third finger of your right hand and forget not to order the reed according to the former direction.

For E-fa-ut in alt or the eleventh Note, take up the second finger of your right hand and set down the third finger of the same hand placing your little finger on the small Brass key.

For G sol-re-ut in alt on the twelfth Note take up all the fingers of your right hand and stop all those of your left.

A-la-m-re in Alt or the thirteenth Note, is sounded only by stopping the first and second finger of your left hand.

B-fa-be-mi in Alt or the fourteenth Note. is sounded by stopping the second finger of your³ left hand.

C-fa-ut in Alt which is the fifteenth and highest Note. must be sounded by keeping all your fingers open.

UNDER the scale of Notes here subjoyn'd I have describ'd seven lines signifying the seven fingers, and the Dots mark'd on them are to shew which fingers must be stopt and which not. But on the lowest line you will sometimes find a Croß denoting that your little finger must be set on the lesser Brass key which lifts that off from the hole.

Again when a Dott is plac'd on the lower line, you must put your little finger on the large key, untill it beats that down to cover the hole. Observe likewise when you see this mark (n) above the head of any Note, that the reed must then be press'd close together and blown after such a manner as I have already explain'd. This will appear more evident from the Examples it self.

A Scale of the plain Notes on the Hoboy

Having well perus'd this Scale, and taken particular notice of every Note
As also of the Line or Space on or between which it stands so that you can readily
tell its name and know how to

touch it on your Instrument in
any other place you may then
have recourse to the General
Scale of all the Notes both flat
and sharp and in taking care
to place your fingers as the
Dotts direct you may with
ease attain to play them

Left Hand

{ First Finger
Second Finger
Third Finger
First Finger
Second Finger
Third Finger
Little Finger

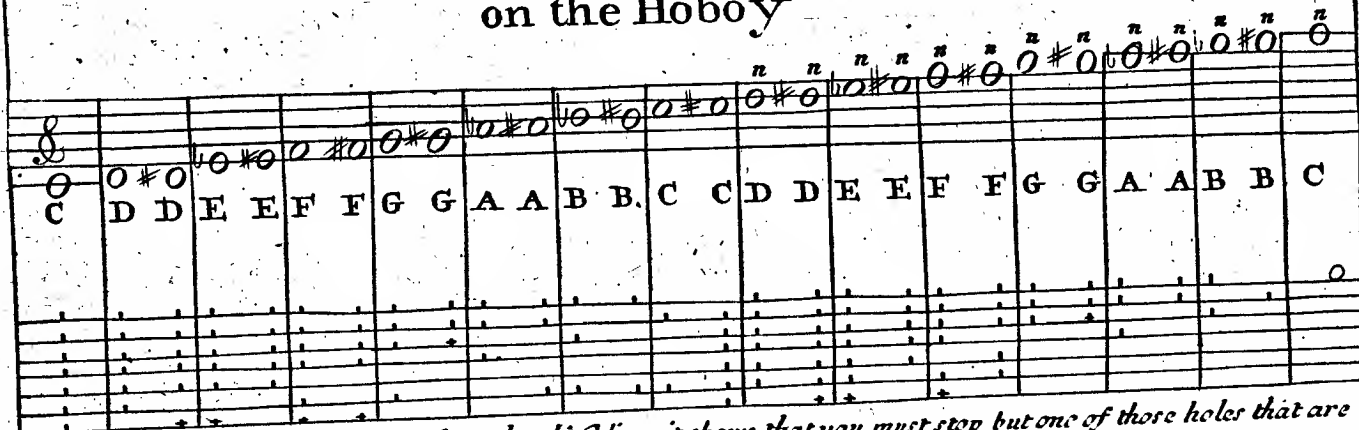
Right Hand

The musical scale is written on a single staff with a treble clef. It consists of 13 notes, each represented by a circle (note head) on a line or space. Below each note is its name in a hyphenated format. Above each note is a number (1-5) indicating the finger to be used. The notes and their fingerings are: C-fa-ut (1), D-sol-re (2), E-la-mi (3), F-fa-ut (1), G-sol-re-ut (2), A-la-mi-re (3), B-fa-be-mi (1), C-sol-fa (2), D-la-sol-re (3), E-la in alt (1), F-fa-ut in alt (2), G-sol-re-ut in alt (3), A-la-mi-re in alt (1), B-fa-be-mi in alt (2), and C-sol-fa in alt (3). The notes from E-la in alt onwards are marked with a sharp symbol (#) above them.

A Flat is mark'd thus (b) and a Sharp thus (#)

A Scale of all the Notes both flat and Sharp on the Hoboy

5



Where you meet with a Cross plac'd on the third line, it shews that you must stop but one of those holes that are cover'd with y^e third finger of your left hand, but let that be the hole which is next your hand, Observe where you see this mark [n] over the heads of the Notes in the Scale which begins at D^{flat} and so on all y^e notes in alt you must Press the reed almost close between your lips and blow stronger then you did before and y^e higher you goe still continue blowing somewhat Stronger

Example of the time or length of Notes

There being nothing more difficult in Musick then playing of true time, it is therefore necessary to be observ'd by all practitioners, of which there are two sorts, Common time, & Triple time & is distinguish'd by this C this G or this S mark, the first is a very slow movement, thenext a little faster, & the last a brisk & airy time, & each of them has allways to the length of one Semibreif in a barr, which is to be held in playing as long as you can moderately tell four, by saying one two three four, two Minims as long as one Semibreif, four Crotchets as long as two Minims, eight Quavers as long as four Crotchets, Sixteen Semiquavers as long as eight Quavers.

Triple time consists of either three or six Crotchets in a barr, and is to be known by this 3 this 31 this 3 or this 6 mark, to the first there is three Minims in a barr. & is commonly play'd very slow, the second has three Crotchets in a barr, & they are to be play'd slow, the third has y^e same as the former but is play'd faster, the last has six Crotchets in a barr, & is Commonly to brisk tunes, as Jiggs, and Paspy's. when there is a prick or dott following any Note, it is to be held half as long again as the Note it self is, lett it be Semibreif, Minim, Crotchets, or Quaver, when you see a Semibreif rest you are to leave of playing so long as you can be in counting four, a Minim rest so long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver, you may know how these rests are marked in the five lines under the example of time.

Common time 6

Semibreif

Minims

Crotchets

Quavers

Semiquaver

Triple time 3 9

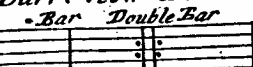
Minim

Crotchets


Quavers

Semibreif Rest	Minim Rest	Crotchet Rest	Quaver Rest	Semiquaver Rest

Triple time is multiplied by three and consists of 1 prick Minum, or 3 Crotchets or 6 Quavers or 12 Semi-quavers included within one Barr, whereas in Common time 1 Sem-brief or 2 Minums or 4 Crotchets or 8 Quavers or 16 Semi-quavers may in like manner be contained within one Barr. Now a Bar is a line drawn cross the five lines of the Scale as you may observe



in the Example. A double Barr is set as occasion serves to show that the strain ends there, and that every strain must be playd twice over. Furthermore in most Lessons you will find a dot or prick on the side of a Note which signifies that such a Note whereto this dot is fixt must be held half as long again as the time of the Note it self requires whether it be a sem-brief, Minum, Crotchet, or Quaver. As for the tails of the Notes, they may be turned upward or downward at pleasure, provided that the heads be made full and fixt in their proper places

HAVING in the former Examples explained the Scale of the Gam-ut both as it is Naturall and otherwise, it remains only that I give some Directions for the distinguishing of certain marks which are usually set at the beginning of the staves or lines, the first whereof is that of the Cliff, which is formed thus  some other Notes are also inserted in most Lessons after the Cliff, viz. the Flats and sharps that have been already describ'd in the preceeding Example Therefore I shall only add here that the Flats are used for Fa, B, fa, be, mi, & A, la, mi re, and that if one or more of these Flats be placed next the Cliff, it ought to be understood that all the Notes on that ^{line} or in those spaces where they stand must be playd flat throughout the whole Lesson unless you meet with

a Sharp prefix to any one of them shewing that that particular Note must be play'd Sharp The Sharps are applied to C-sol-fa-ut, F-fa-ut and G-sol-re-ut so that all the Notes found in those places are to be play'd Sharp, unless a Flat any where intervenes.

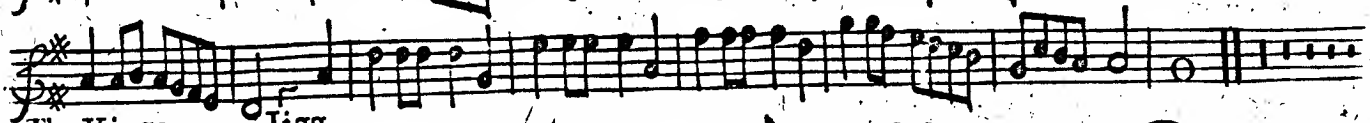
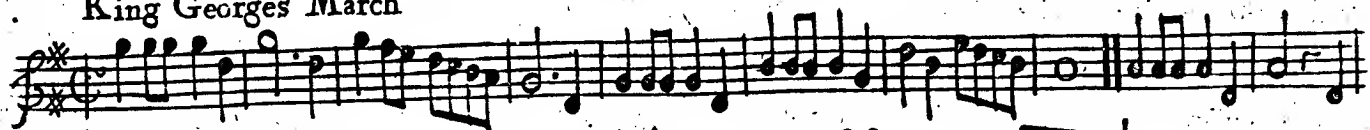
An Example of the Graces

FOR the greater encouragement of Practitioners I have here subjoynd a Scale, wherein are describ'd the usuall Graces, the first of which is a Beat markt thus (+) shewing on whatsoever line it is plac'd that the finger answering thereto must be just beat down and lifted up again. A Shake markt thus (=) denotes wheresoever it is plac'd that such a finger must be shook off, alwayes remembring to sound the Note next above it, before you begin to shake and let the proper Note be distinctly heard at last, as it plainly appears from the example, for by observing the directions of the Dotts you may soon learn to beat or shake any Note as occasion serves. A Slur is known by this mark (C) and often drawn under two three or more Notes, to signifye that all those Notes are to be sounded with one breath. Altho the former Characters Direct for the shakes and beats in the following Scale, nevertheless in the lessons a shake is otherwise marked over the heads of those notes that are to be shaken thus (=) and a beat thus (+)

A Scale of all the Graces Both flat and Sharp

Note that the round C plac'd upon the lines to the two last Notes signifies that you must blow all your fingers open before you make your grace

King Georges March

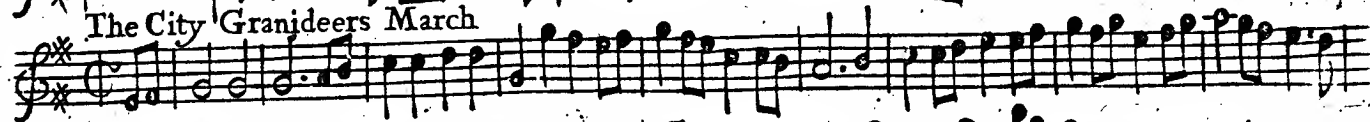


The Kings

Jigg



The City Granideers March



Prince of Wales Minuet

12



Princess of Wales Minuet



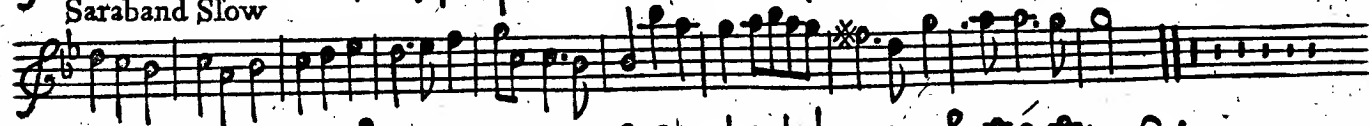
Granideers Trumpet Tune



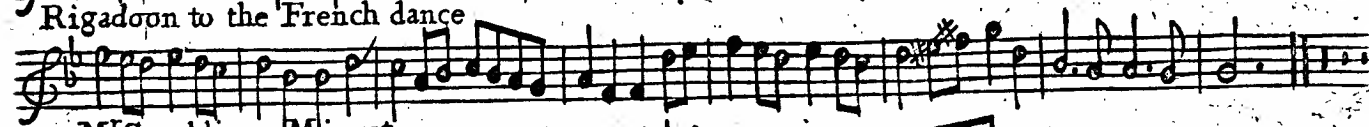
The Charming Conqueror A French dance



Saraband Slow



Rigadoun to the French dance



M^r Scooldings Minuet



Ariet by M^r SchickhardMarch by M^r Schickhard

The new Dutch Skipper.

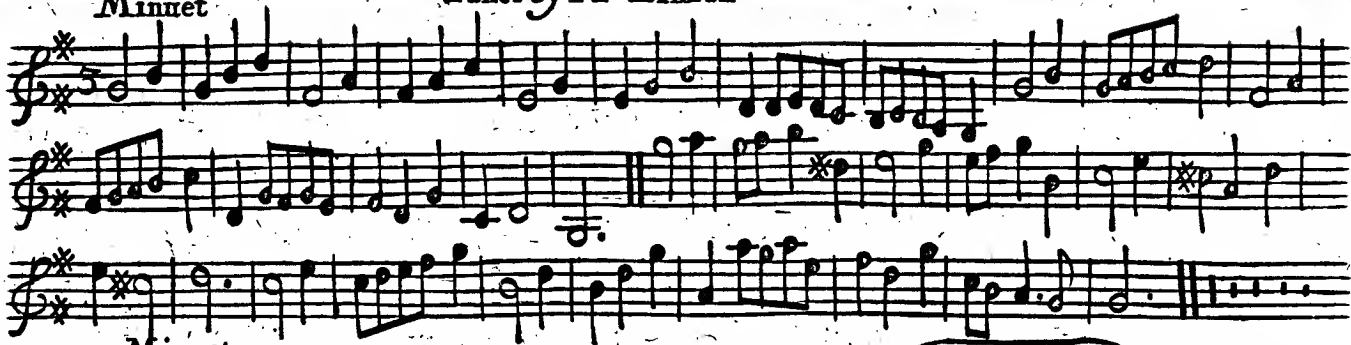
15



Minuet

Tunes by M^r Zinzan

16



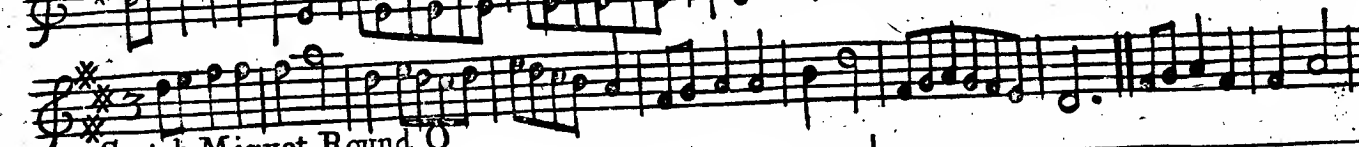
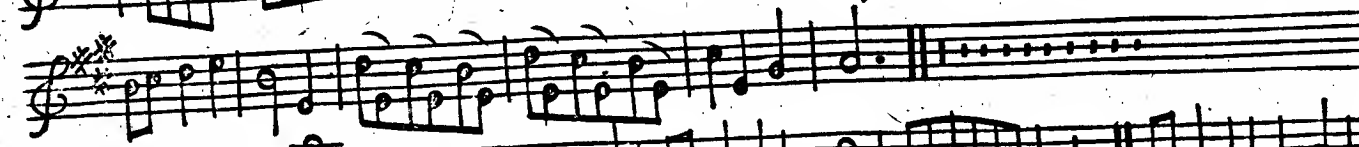
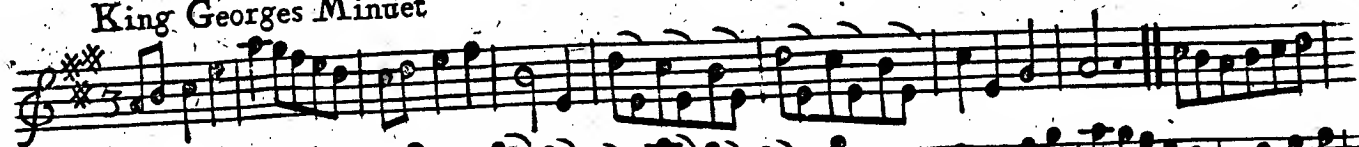
Minuet



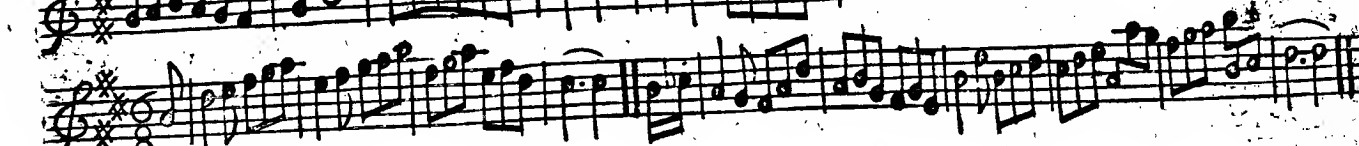
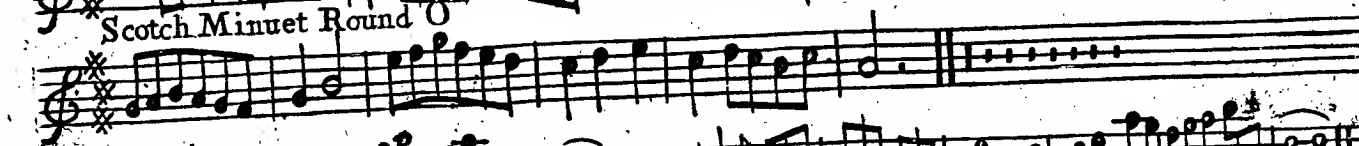
Rigadoon



King Georges Minuet



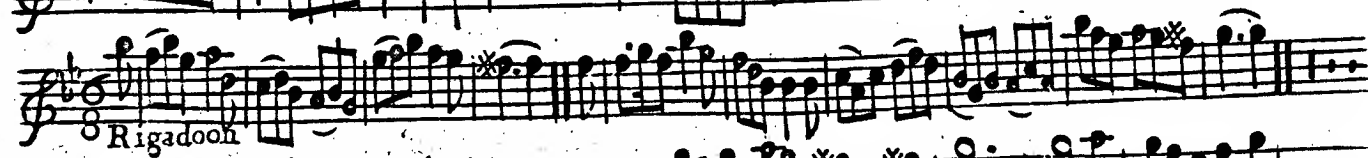
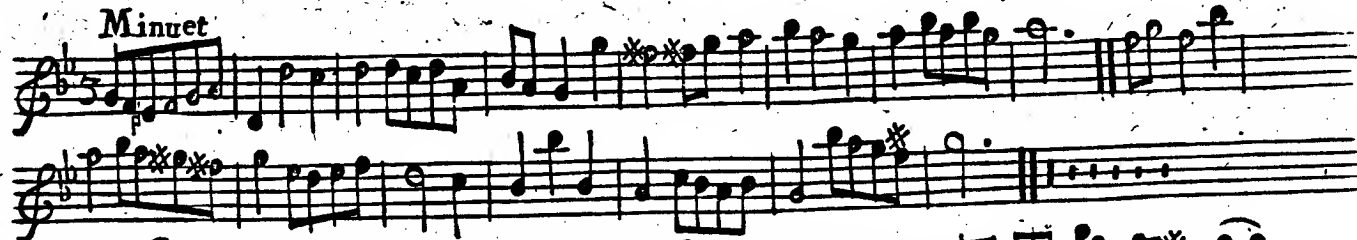
Scotch Minuet Round



Rigadoon



Minuet



The End of M^r Zinzans Tunes

Jigg by M^r. Schickhard

19



Bass Minuet and Rigadoon by M^r Brown

20

The musical score is written on six staves, organized into three pairs. Each pair represents a different piece of music. The first pair is the 'Bass Minuet', the second is the 'Rigadoon', and the third is the 'Trumpet Tune'. Each piece is written for two parts, likely bass and tenor, as indicated by the key signature of one sharp (F#) and the common time signature (C). The 'Bass Minuet' is in 3/4 time, the 'Rigadoon' is in 6/8 time, and the 'Trumpet Tune' is in 3/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

Bass Minuet

Rigadoon

Trumpet Tune

Ravenscroft's Hornpipe



The new Peasant

Three staves of musical notation for the piece 'The new Peasant'. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

The Drunken dance

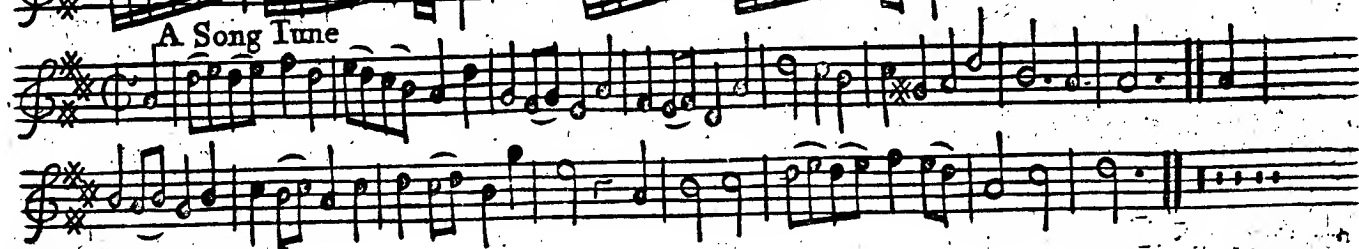
Three staves of musical notation for the piece 'The Drunken dance'. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are 'S:' markings below the first and third staves, likely indicating a solo or a specific section.



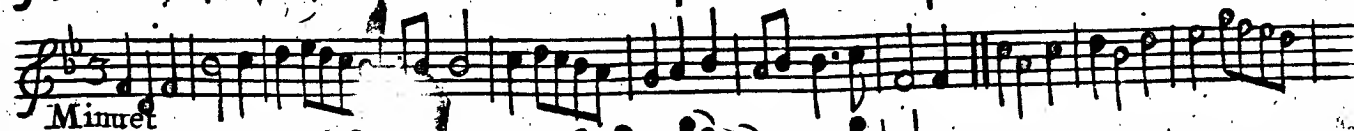
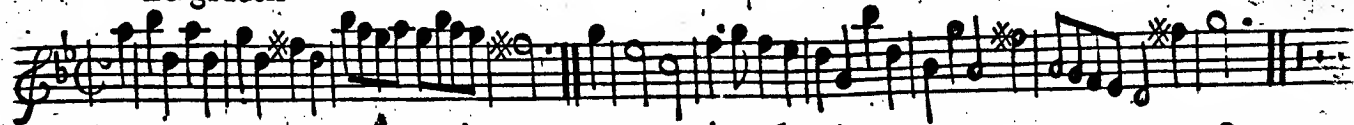
A Fine Saranade



A Song Tune



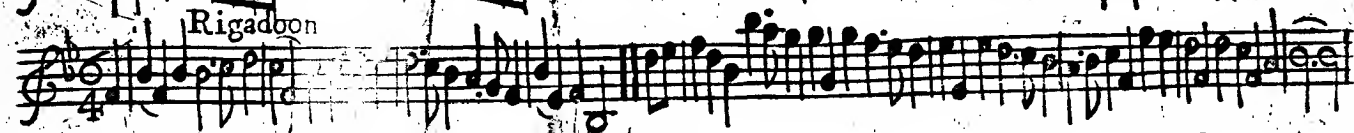
Rigadoon



Minuet



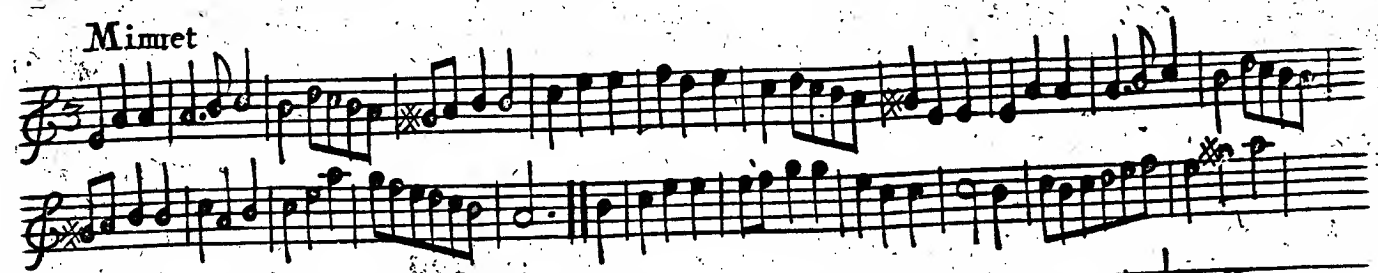
Rigadoon



Minuet



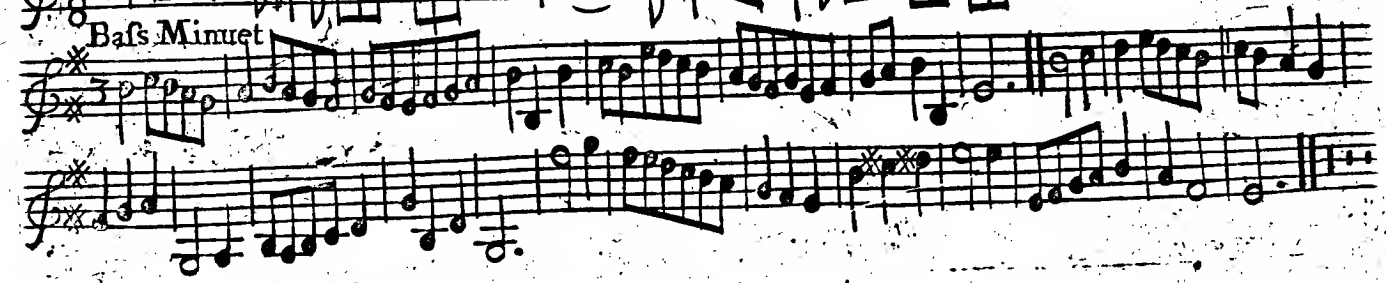
Mimret



Rigadoon



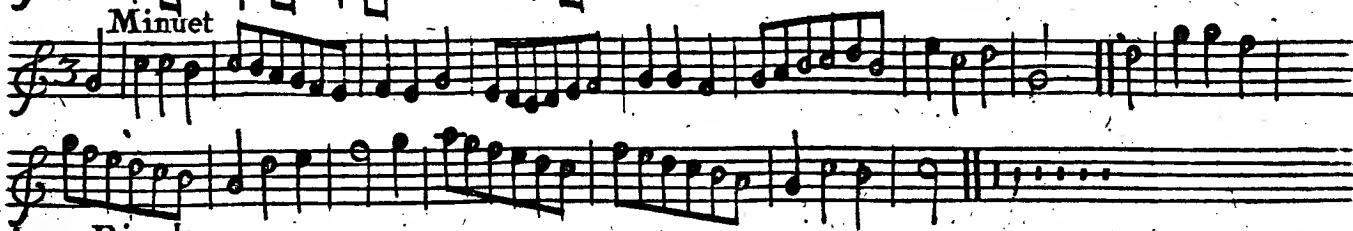
Bass Minuet



Rigadoon



Minuet

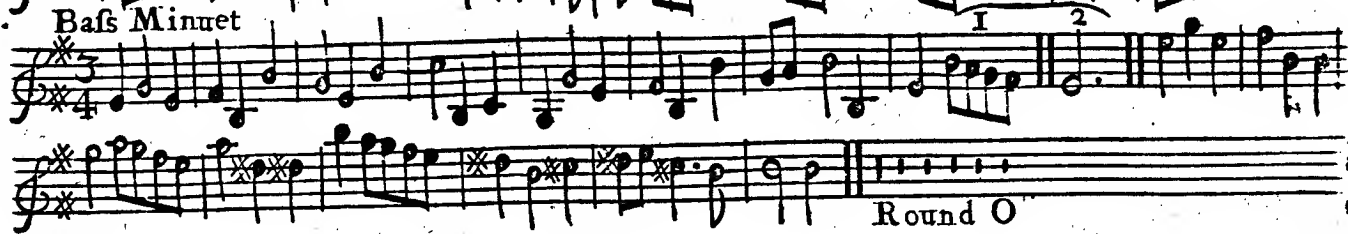


Rigadoon



Jigg by M^r Schickhard

Bass Minuet



Round O

Broad Sentry



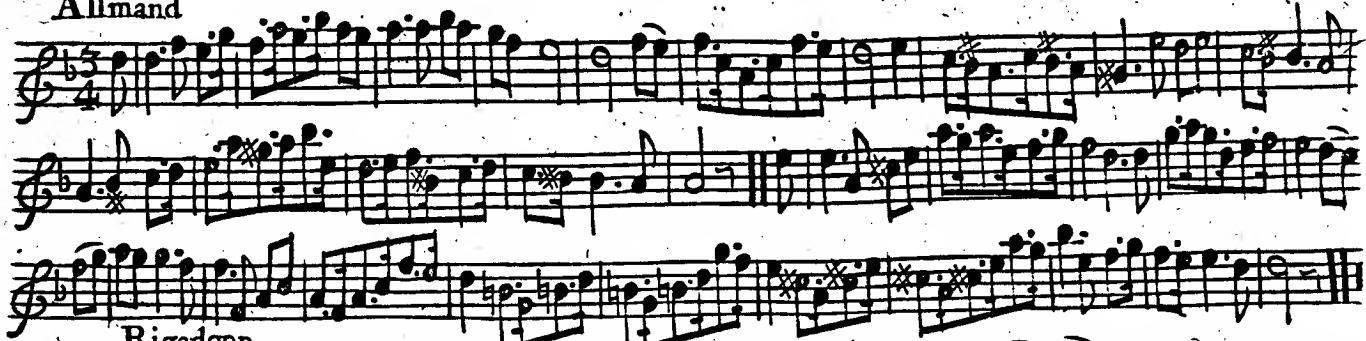
Frisky Harlot



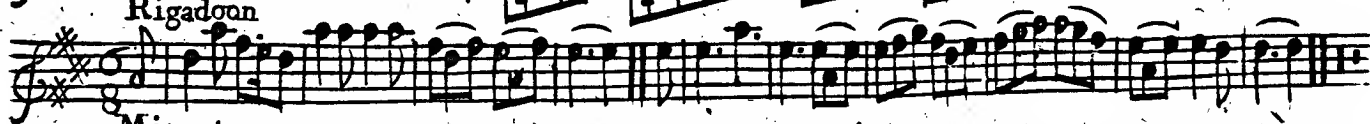
Rigadoon



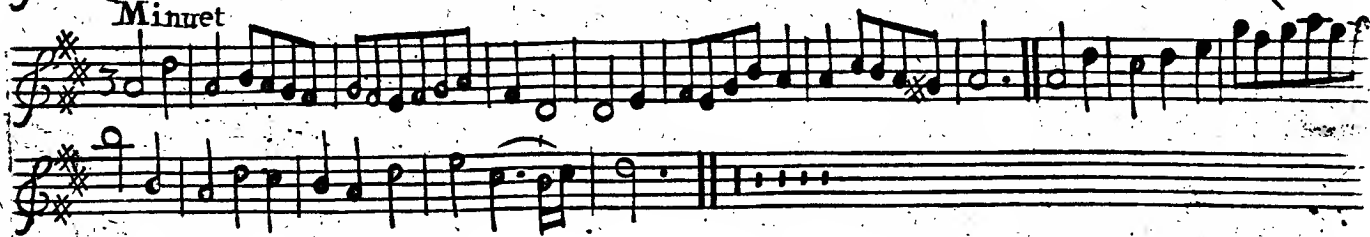
Allmand



Rigadoon



Minuet



King Georges Cibell

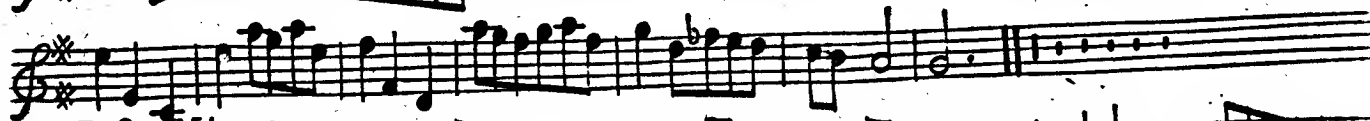


The Welch Ground

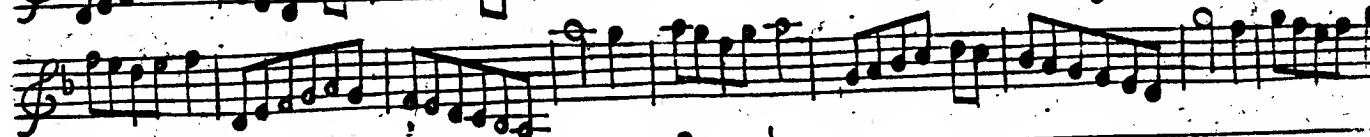
32



Minuet



Bass Minuet



Rigadoon

A musical score for a piece titled "Rigadoon" and "Gavott". The score is written on six staves. The first staff is labeled "Rigadoon" and the second staff is labeled "Gavott". The music is in 8/8 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The score is arranged in a system where the first staff is the melody and the subsequent staves provide accompaniment. The piece concludes with a double bar line and a repeat sign.

Rigadoon

Finis